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American Art News

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NEW YORK, NOVEMBER 15, 1919

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MORE MAKESHIFT ISSUES

Owing to the continuance of the unjustifiable strike of the printers, we are reluctantly obliged to continue publishing through photographic typewritten process. We trust soon to resume publication in our usual form, and ask the indulgence of our readers for any defects.

SAN FRANCISCO

It is a pity that the art energies of any large city should expend themselves in two distinct museums, as here in the Museum of Fine Arts at Exposition Park, and the Memorial Museum at Golden Gate Park. The first named is valiantly supported and conducted by a number of public-spirited citizens along the accepted lines of the large public galleries in this country and abroad. The major portion of the second, represents the benefactions of one of San Francisco's pioneer citizens, who in his zeal to promote the interests of art, is guided only by his own tastes, and thus the visitor familiar with the museums in cities of similar size is amazed that so motley and heterodox an array of cheap art, should be heralded by part of the press as a representative collection of works of art.

Messrs. Gump are enlarging their establishment and besides the usual collection of paintings, Chinese and Japanese art, for which they are noted, are adding many lines of decorative and art craft goods.

Messrs. Atkins, Vickery & Torrey are planning some special exhibitions and have also branched out more extensively in antiques and objects of art.

Messrs. Rabjohn and Morcom are holding a special exhibition of the works of Jules Pages, the French-American from San Francisco, who distinguished himself during the war.

Messrs. Bentz, who specialize in Chinese and Japanese works of art, are showing some rare porcelains, jades and brocades, chosen for the most part, by their expert and connoisseur, Mr. Hugo Bentz.

Charles Rollo Peters shows many beautiful moonlights and nocturnes at his studio and is one of the most popular Pacific Coast artists.

G. F. M.

WASHINGTON, D. C.

The Washington Watercolor Club's annual exhibition is on in the Corcoran Gallery, to continue through the month.

Another interesting exhibition, sculpture by P. Bryant Baker, is also to be seen in the Corcoran Gallery, to Nov. 27. This display includes the model of a marble bust of President Wilson, and several bronze busts of members of the Cabinet, besides busts and statuettes representing military and other prominent persons. In addition to these portraits there are five works of imagination which complete very happily the 25 numbers in the catalog.

A special exhibition of paintings, drawings and photographs of the world's famous bell towers, under the auspices of the National Peace Carillon Committee of the Arts Club of Washington was recently held at the National Museum. The purpose of the exhibit was to arouse interest in the plan originated by the Arts Club to erect a national peace tower, with a series of bells to be played on a keyboard, known as a Carillon, and to be a national tribute in commemoration of the Great Victory of the nations over imperialism.

C. C. C.

MUSEUM ACQUIRES PAINTING

The Ehrich Galleries have recently sold to the Worcester Museum, through its curator Mr. Raymond Wyer, an unusually fine painting, "Spring," by Odillon Redon, the noted French modern painter, whose exhibition of drawings and etchings created favorable comment when shown at these galleries last season. This museum, which in the past, has gone in mainly for old masters, is the only one in the country to possess a work by this painter.

The Milch Galleries, 108 W 57 St., are showing a bronze group by George De Forrest Brush, "Mother and Child," perhaps the only sculptured work ever shown to the public by this artist. It has much the same sentiment as his oils and is interesting in line and composition.

REINHARDT GALLERIES' EXHIBIT

The successful "Group Exhibition of Six American Painters," which opened early in the month at the Reinhardt Galleries, 565 Fifth Ave., closes this week. Diversity of style, methods and themes in the work of the six exhibiting artists, banishes any suspicion of monotony from the display, in which, as is stated in the foreword of the catalog, the common purpose has been to paint, not to dogmatize. This is very happily exemplified by the 23 canvases on view.

There are three delightful works by Ivan Olinsky, "By the Pool," "Agnes" and "The Equestrian." Edward H. Potthast shows four of his colorful, living presentments of childhood. "Happy Childhood," "A Day in the Country," "Brother and Sister" and "Mother and Child." Henry B. Snell's four landscapes have this artist's usual good atmosphere and

MILLET CANVAS FOR PHILA.

Through the settlement of the estate of Miss Sarah M. Spooner of San Francisco, formerly of Phila., Jean Francois Millet's "Shepherd and Sheep," comes to the Phila. heirs of the Miss Spooner, who bought the picture, some time in the late 70's, before the craze over the painter of the "Angelus," had reached such a height.

The canvas reveals the familiar luminous Millet sky and is in his earlier style, just when he had turned to depicting peasant life in the early 50's.

Miss Spooner presented all her art works to the museum at San Francisco in 1904 and confirmed this in her will, but her bequest came in conflict with the State statute which limits bequests of a charitable nature to not more than one-third of an estate when there are heirs at law. In consequence the heirs of Miss Spooner received their share of her estate and so the Millet came to Phila.

JOHNSON ART SITE

Mayor Smith of Phila., is in favor of the city providing a site and making an appropriation and providing plans for the construction of a separate art gallery for the reception of the art collection willed to the municipality by the late John G. Johnson. The city will find a site and provide definite plans for the construction and an appropriation sufficient in amount to build an art gallery for this collection of paintings. The matter will be provided for in the next municipal loan. The new Council of twenty-one will promptly act in the matter.

ART IN THE AIR

The first work of art transported by aeroplane, was the oil painting, valued at 500 pounds Sterling, recently consigned by Messrs. Duvée to their branch house in Paris. It was carried in a Handley-Page aeroplane.

FREER ART TO SMITHSONIAN

The will of the late Charles L. Freer, millionaire art collector, leaves the major part of the Freer art collection to the Smithsonian Institution at Washington and provides for a \$1,250,000 building to house it.

The testament fixes the value of the estate at \$3,000,000, the bulk of which is represented in the art collection. To the Detroit Museum of Art is bequeathed the Charles van Stern Gravesend collection of etchings. Stipulation is made that Miss Katherine Rhoades of N. Y., who was associated with Mr. Freer in the collection of his art objects, shall be retained in advisory capacity by the trustees of the Freer collection.

HASSAM PRINT BRINGS \$1,900

An autographed color print of Childe Hassam's "Allies' Day," was auctioned for \$1,900 for the benefit of the Art War Relief at the recent Fifth Avenue Association dinner at the Waldorf. The purchaser was Michael Friedsam, who immediately presented the print to Governor Smith, who will give it a permanent home in the Capitol at Albany.

The \$1,900 will be used for "L'Heure Joyeuse," the Happy Hour Fund of the Art War Relief, whose work is to start children's rooms throughout France and Belgium.

CHICAGO ARTISTS HONORED

Misses Bessie Bennett and Mitchell of the Chicago Art Institute, have received decorations from the office of public instruction of the French Government in recognition of their efforts to promote a better understanding between the two nations during the war. A. Bartelmy bestowed the honors on behalf of the French Government at the Art Institute on Sept. 17 last.



"THE LACEMAKER"
Caspar Netscher (1639-1684)
At Satinover Galleries

CASPAR NETSCHER AT SATINOVER'S

The XVII century Dutch school is admirably represented by the fine example reproduced on this page. "The Lacemaker," by Caspar Netscher (1639-1684) has all the quality of this artist's works in the Dresden and Amsterdam Museums. The brilliancy, depth and mellowness of color, together with the remarkable finesse of execution, bring this work very close to Vermeer in point of finish and perfection of detail.

The canvas is on view at the Satinover Galleries, 27 W 56 St.

Mr. and Mrs. Peter van Veen, who spent the summer at Old Lyme, Conn., have returned to their Sherwood Studio. Mr. van Veen will give an exhibition of his landscapes at the Ralston Galleries early in Dec.

technique. The four numbers by Eliot Clark, "Cumulus Clouds," "Apple Blossoms," "Landscape, Vermont" and "Woodland Road" are characteristic work, with fine effects of sky and and foliage. Hobart Nicholls' contribution includes two bright winter scenes, also "On the Moors" and "Drying Sails." Four sunny, restful, pastoral canvases by Edward C. Volkert, complete this unusually interesting and representative exhibition.

ROMNEY BRINGS \$273,000

The record art price of \$273,000 was paid by the N. Y. firm of Duvée Bros., on the opening day of the Hamilton Palace sale in London, Nov. 6, for Romney's portrait of the two Misses Beckford.

The purchasers announce that the picture will be exhibited in England and in the U. S., but that they have no buyer in view.

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EXHIBIT AT GREENWICH, CONN.

There is pleasing loan exhibition of oils and watercolors, with a few etchings and certain rare pottery forms, and a few bookbindings, at the Bruce Museum, Greenwich, Conn., until Nov. 23.

The catalog contains nearly 200 numbers, among which are: "Wood Interior," by R. M. Shurtleff, loaned by James G. Tyler. A portrait by Gari Melchers; "Boat Landing," by Irving R. Wiles; "Roses," in the still life class, by Ben Foster; Maurice Stern's "Portrait of Miss M. E. Loudres." Mrs. Luke Vincent Lockwood has loaned two interesting old straw mosaic pictures dealing with buildings amidst landscapes.

"Sunset," by James G. Tyler, which is now a part of the exhibiting museum's permanent collection, is in a very high key. Mr. Tyler has, in this picture, forsaken his favorite marines and demonstrates that he can paint a sunset if he wishes to do so. The color scheme is brilliant and has been handled admirably. Good examples of the work of Corot, Gerome, Benjamin Constant, Vibert, Detaille and A. L. Schreyer are included in the Greenwich exhibition, as well as, an interesting and valuable case of pottery and porcelain, loaned by Mr. Tyler, which adds interest to the display.

MORGAN MEMORIAL EXHIBIT

An exhibition of 75 etchings by D. Y. Cameron, from the collection of George A. Gay of Hartford, is on at the Morgan Memorial, Hartford, Conn., until further notice.

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EHRICH GALLERIES EXHIBITION

In the delightful exhibition of XVIII century paintings at the Ehrich Galleries, there is, in addition to the fine Romneys, Raeburns, Gainsboroughs, Hopners, Lawrences, etc., an unusual example of one of their contemporaries, L. F. Abbott, a painter little known in this country, but whose "Daniel Isaac Eaton," in the present display, is such a remarkable example of portraiture as to bear serious study and comment, for, whether he ever painted anything else of note, or not, this work gives him a deserved place in the ranks with the best painters of his time.

Perhaps the clou of the display, however, is Sir Thomas Lawrence's "Mrs. Cartwright of Edgecote, Banbury," a sweet-faced, lovable lady whom the artist has presented in his usual graceful manner. The brushwork is of interest to study, as with the sure strokes of a facile brush upon the prepared body of the canvas, he has made the delicate skin vibrate with youth and health, while the solidity of the entire work is impressive and convincing. There is fine painting in the lace cap and the filmy fichu beneath the softly rounded chin and within the simply painted bodice one feels that the body lives and breathes. "Hughes-Hallett Children," by Hopner, forms an interesting centre on the north wall and two portraits by James Northcote, "Mr. Henry Whitfield," and "Mrs. Henry Whitfield," claim deserved attention. "Rev. James Lindsay of Pinkerton," by Sir Henry Raeburn, is in his usual impressive manner, as is also his "Mrs. Campbell." Sir Joshua Reynolds is represented by a fine portrait of "The Honorable Mrs. Berrington," Sir William Beechey by the "Earl of Chesterfield," and George Romney's ever-attractive "Lady Hamilton," is here in one of her most alluring poses.

MRS. WHITNEY'S WAR SCULPTURE

There are a number of reasons for the marked interest shown in the exhibition of sculpture by Gertrude W. Whitney (Mrs. Harry Payne Whitney) at the Whitney Studios, 8 W 8 St., through the month. It is not only because the name of the artist as a promoter of art interests is international, that she has reached a place of high esteem both in this country and in Europe. Her aid and encouragement to young artists of talent has naturally endeared her to many grateful students and artists who owe their first opportunities to her. But most important of all, is the fact that she is herself a sculptor of ability who can render with conviction, human emotions that ever call forth sympathy. And now the art public is glad to welcome her own exhibition which daily draws crowds to the gallery. The present display is composed mainly of war subjects, records of characters and events that were impressed upon her during her service in France. The action, pathos and suffering that she has essayed to depict, do not fail of their message in the works she exposes, and while they are not finished decorative ornaments, they contain something vital, impressive and memorable. There is a certain grandeur in the attitude of the blind soldier in the large high relief "Blinded," that stands at the east end of Macdougall Alley, the confidence with

which he follows his companion and the tender solicitude of the latter are qualities that remain long with the visitor. "On the Top" has the same pathetic appeal and "Honorably Discharged," a handsome private badly wounded and, leaning upon a crutch, is not without its satirical aspect. "Home Again," "Refugees," "Spirit of the Red Cross," "Gassed," "At His Post" and "Chateau-Thierry," are some of the designs with which the artist has sought to express the soul of her subjects.

FIFTEEN AMERICANS AT MACBETH'S

Fifteen paintings by fifteen artists at the Macbeth Galleries, 450 Fifth Ave., will be on view to the end of the week. The collection comprises picked artists who are represented by good examples of their work. There is a fine William M. Chase, "Girl in White," a representative Paul Dougherty, "Summer Morning," a beautiful Murphy, "Morning in October," Ivan Olinsky's "The Story Book," is a lovely, sunny work, fine in color. Chauncey Ryder's "Morning in the Fields," has luscious color, and Childe Hassam's "Rocky Ledge, Old Lyme," is crisp and spontaneous. The other exhibitors are William L. Lathrop, Leonard Ochtman, William Sartain, Richard E. Miller, Thomas W. Dewing, Maria Oakley Dewing, Charles H. Davis, Charles Warren Eaton and Frederick Friesseke.

OLD MASTERS AT 556 FIFTH AVE.

An unusually fine collection of old English masters is shown at the galleries at 556 Fifth Ave., through Nov. 24. George Romney's fine portrait of Col. William Gale-Bradyll holds the place of honor at the west end of the large gallery. Sir Henry Raeburn's "Rev. David Campbell," is another striking work and an excellent example of the artist at his best period. John Opie is represented by "Cornish Lad," an attractive work, rich in color, and there is a beautiful Sir Thomas Lawrence, "Miss Maria Wingate." "Alexander Hood," by F. L. Abbott, is a remarkable character study; and there are examples of Reynolds, Gainsborough, Moreland and Francis Cotes, and there is a fine portrait of the Earl of Scarborough by J. H. Van Loo.

In the smaller gallery, there is a group of etchings, lithographs, prints, dry points and engravings, by famous artists. They include examples of Rembrandt, Degas, Whistler, Hedley Fitton, Legros, Zorn, Van Oosted and Pennell.

NATIONAL ARTS CLUB

Under the auspices of the Joint Committee of Literary Arts, consisting of the Presidents of the following organizations; National Arts Club, Authors League, Macdowell Club, Poetry Society, Authors Club and Pen and Brush Club, a "Street of Old Shops" has been established in the galleries of the National Arts Club, Gramercy Park. This "street" opened to the public for three weeks beginning the evening of Nov. 12. The old fashioned circular declares that, "on the evenings of Nov. 12, 19 and 26, and on the aft. of Nov. 20, there will be a gathering of distinguished authors, artists and others who will mingle familiarly with the people in this pleasant street."

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LONDON LETTER

London, Nov. 1, 1919.

The end of November will see an interesting sale at Sotheby's, for the Britwell-Court Library, belonging to Mr. Christie-Miller, and containing many rare specimens of early English literature, will then be dispersed. In a number of instances, the copies are the only ones of their kind known to be extant. Of Shakespeareana, there are many notable examples, while in addition there are a number of works by Shakespeare's contemporaries, in some of which comments and criticisms on the great dramatist himself appear. It is anticipated that competition to secure the treasures will wax high.

The London Museum

The London Museum at Lancaster House, which is now once more restored to its pristine purpose, has reopened with its exhibits brought well up to date, for the years of war are represented in it by a number of posters, uniforms, photographs, Zeppelin relics, and so on. Nor have the accessories proper to our peace celebrations been forgotten.

War Memorials Exhibition

The exhibition of war memorials, organized at Burlington House with a view to acting as a guide to public taste in these matters, is not entirely worthy of its admirable object. The more modern school of sculpture, as represented by men such as Epstein, is almost entirely absent, nor does the majority of that exhibited show signs of having been in any way influenced by the newer ideas. Perhaps the most impressive thing in the exhibition is the Cenotaph of Sir Edwin Lutyens, a simple structure, full of dignity, finely proportioned and eloquent in its nobility of design. Some good work is sent by Sir Thomas Brock and by Albert Toft, but there is on the whole, rather too much reliance on realistic representation of an idea as compared with its suggestion. Both Clausen and Gerald Frampton have done interesting work in connection with memorial tapestries. Though the memorials in statuary rather dominate the collection, it must not be overlooked that much that is beautiful and sincere has been done in the less ambitious medium of illuminated rolls, stained glass and tablets. Lady Feodora Gleichen's Roll of Honor is an especially worthy piece of work. It is intended to be placed at a street corner, and should serve as a model for others of its kind.

Ruskin Centenary Exhibition

The opening, last month, of the Ruskin Centenary Exhibition at Burlington House, did not quite prove the function it was intended to be owing to the difficulties of transit occasioned by the Railwaymen's strike. A number of notabilities, who were to have spoken, were detained elsewhere. Sir Aston Webb, however, opened proceedings, in default of Lord Bryce, the president of the Ruskin Centenary Council, and remarked that the exhibition was bound to throw an entirely new light upon Ruskin, for all those who only know him as a critic, and not as an artist. This is not the first exhibition of Ruskin's drawings held in London, but it is by far the most representative yet seen and demonstrates the extraordinary fine quality of Ruskin's draughtsmanship and his wonderful appreciation of art.

chitectural beauty even before he entered upon his teens. Not less delicately lovely than the cathedral studies, are the sketches of mountain scenery, carried out in somewhat Turnerian style, and very sensitive also are some of the copies made from the Old Masters. L.G.-S

PARIS LETTER

Paris, Oct. 30, 1919.

The influence of French artists on the painters who have been selected as representative of the American school at the Musée du Luxembourg (for the temporary Exposition d'Artistes de l'Ecole Americaine) will be an object for remark with many critics. But, what will not be as usually observed, is the influence of certain American painters on French art.

The first painters met with on entering the display, are Sargent, Alexander and Dannat. The influence of Sargent on modern French portrait painters has not often been dwelt upon. Yet are not J. E. Blanche, La Gandara and Boldini to some extent indebted to him?

M. Leonce Benedite calls the American school, the "French school's pet daughter." It is in qualities of brio and virtuosity that the affinity makes itself manifest. M. Benedite, as Conservator of the Museum and chief organizer of the exhibition, deplores the impossibility of obtaining examples of certain masters of the past: William Morris Hunt, George Inness, Wyant and Homer Martin. It has been possible to secure two watercolors by John La Farge as they belong to the National collections.

The following artists are represented in the present Luxembourg exhibition: Manuel Barthold, Max Bohm, whose portrait of d'Annunzio is of such topical interest, Romaine Brooks, Leon Dabo, Ben Foster, Frederick Frieseke, Walter Gay, Henry H. Garrison, Grace Gassette, John MacLure Hamilton, Alexander Harrison, Robert Henri, Winslow Homer, William Horton, John Humphreys Johnstone, Aston Knight, Harry B. Lachmann, Walter MacEwen, Gari Melchers, Henry Mosler, Robert MacCameron, Richard Miller, Raymond Neilson, Elisabeth Nourse, Orville H. Peets, William Picknell, Edward Redfield, Grace Ravlin, Ernest T. Rosen, John Sargent, William Sartain, Henry Tanner, Lionel Walden, Edwin Weeks, Alden Weir, Frank M. Boggs, Mary Cassatt, Andrew O'Connor, Malvina Hoffman, Frederick MacMonnies and Augustus Saint-Gaudens.

The sculpture is hardly less a revelation than the painting. Davidson's portraits of President Wilson, Marshal Foch, General Pershing, General Bliss and Admiral Benson form a striking display, and their neighborhood with Houdon's bust of Franklin and Washington brings their qualities, by analogy, into evidence. M. C.

Weyman Adams has returned to his Sherwood Studios from Santa Fe and Texas, where he did a considerable amount of portrait painting.

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ings has gained of late a fresh in-
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our issue of Oct. 25, regarding the
intention of Louis C. Tiffany, N. A.
D., to devote his estate of Laurel-
ton at Cold Spring Harbor, L. I.,
to the use and convenience of young
artists, further details have come
to hand.

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picture gallery and a chapel are
separate buildings. Laurelton Hall
itself has gradually become a mus-
eum of select objects of art, Amer-
ican, European and Oriental; for
Mr. Tiffany has placed in his sum-
mer home a goodly portion of the
rare and beautiful things he has
acquired, not so much in the char-
acter of collector as with the
"flair" of the artist-painter. These

who will be able to join the small
band of art workers will be right-
fully subjects for congratulation.

For the present at least, the
plan of the foundation is a home for
young artists who have shown talent,
a quiet spot in the woods where boat-
ing and swimming may be had, a place
to pass a season in pursuit of any
ideas of interest to themselves amid
beautiful surroundings, without an-
noyances and cares. Certain scholar-
ships will be awarded by a committee
of artists. There will be no teach-
ers or professors, but from time to
time artists of note will visit Mr.
Tiffany at Laurelton Hall and decide
to whom the scholarships shall fall.
As at present provided, there will be
two terms annually, of three or four
months each, covering spring, summer
and autumn. For the first year, at
least, no winter term is contemplated;
but this, like a number of other
points, is subject to change, since
the studios are perfectly prepared
for winter weather. Like all novel
propositions of the kind, this one
will be controlled by conditions as
they develop. For the first term
not more than a dozen artists will
be received. Candidates for this
little art comradeship at Laurelton are
expected to forward letters of re-
commendation from several artists of
note and will be asked likewise to
show some work to prove themselves
eligible. They will also be requir-
ed to pay something by way of board.
We shall be very curious to see how
this generous and considerate pro-

ject for helping young and prom-
ising artists will turn out.

ART AND BOOK SALES

ART OBJECTS SALE

A collection of furniture, rugs,
tapestries, paintings, fans, silver
and miscellaneous art objects, an-
cient and modern, sold at the An-
derson Galleries, on the arts., of
Nov. 5, 6, 7 and 8, brought a grand
total of \$34,773.

The highest price, \$3,800, was
paid by A. H. Laidlaw for No. 594,
a silk and woolen Gobelins tapestry,
(Paris, about 1685), representing
"The Battle of Arbelia," 11 ft. H.,
16 ft. W. The next highest price,
\$2,900, was paid by the Ehrich Gal-
leries for No. 590, "Portrait of a
Young Girl," by Gerard Terbourg,
oval panel, 25 in. H., 18½ in. W.

Other important items sold were:

No. 605, Persian Mir Serabend
rug, 6 ft. 9 in. x 16 ft. 4 in.,
from Jessica L. Mullen collection.
H. S. Rubens, \$1,200.
No. 651-660, miscellaneous Louis
XVI furniture, from the William L.
Rich collection.
F. A. Lawson, \$1,100.
No. 589, "Portrait of a Noble-
man," School of Francois Clouet, 16
in. H., 12 in. W.
Warwick House, \$975.
No. 611b, large Persian XIX
century Hamadan rug, 24 ft. L., 14
ft. W. Costykian & Co., \$670.
No. 611, Persian Muskadad rug,
12 ft. 2 in. x 16 ft. 4 in., from
Jessica L. Mullen collection.
H. W. Letton, \$600.
No. 631, bronze group, "Fight
Between a Centaur and a Lapithe,"
by Antoine Louis Barye, 35½ in. H.,
including base, from Reinette L. Mc
Crea estate.
H. S. Rubens, \$600.

BOSWORTH COLLECTION SALE

The notable collection of an-
tiques and other art treasures, form-
ed by the late Mrs. F. H. Bosworth
of N. Y. City, was sold at the Am-
erican Art Galleries on the arts. of
Mon., Tue., Wed., Thu. and Fri., and
Tue. eve. of this week. The grand
total obtained at the close of the
third session, Tue. eve. was \$10,833.
J. Siebert paid \$825, for No. 540,
"Portrait of a Lady," by Sir Thomas
Lawrence, 36 in. H., 28½ in. W.
No. 343, a Chien-Lung Chinese porce-
lain vase, 18 in. H., was purchased
by R. N. Moore for \$575. No. 536,
"Farm Yard Scene," by Melchior D'
Hondecoster, 36 in. H., 29 in. W.,
went to Mrs. Herrick for \$450.

The final total, with addition-
al items will be given in the next
issue.

AVERY LIBRARY SALE

Rare and valuable books and bind-
ings collected by the late Samuel P.
Avery of New York, were sold at the
Anderson Galleries, Mon. aft. and
eve., Tue. aft. and eve., and Wed.
aft., last. Up to and including the
session of Tue. eve. a grand total
of \$86,222 was realized for the 810
items sold.

The leading price, to date, was
paid by George D. Smith for No. 631,
"Horae Beatae Mariae Virginis," a
rare example of French XV century
illumination and penmanship.

Other important items sold were:

No. 408, "Physical Anatomy," by
Alexandri Benedicti, a Grolier bind-
ing from the library of Jean Gro-
lier. Smith, \$3,500.
No. 526, "Selections of Music,"
by Jean Benjamin De La Borde, (Paris,
1773), rare original edition.
Smith, \$2,600.
No. 218, "Cicero," (Basle, 1536),
Jean Grolier's copy with his auto-
graph. J. F. Drake, Inc., \$2,675.
No. 324, "La Dissection," by
Charles Estienne, (Paris, 1546),
first edition, from the library of
Diane de Poitiers. Smith, \$2,250.
No. 645, "Tractatus Racionus,"
by Matthaeus de Cracovia, (n.p., n.
d.), printed by Gutenberg and bound
by Roger Payne, with bookplate of
William H. Crawford. Smith, \$1,625.
No. 97, "Pithanon Diatribae
Duae," by Phillipe Berterius, (Tol-
osae, 1608), dedicated to Marguer-
ite de Valois, wife of Henri IV,
and bound for her by Cloyis Eve.
Smith, \$1,300.
No. 512, "Authenticae," by Just-
inus, (1477), copy of the first edi-
tion, with colophon and device of
Schoiffer in red.
W. M. Hill, \$1,150.
No. 465, "Horae," (Paris, 1498),
printed by Philippe Pigovchet for
Simon Vostre. Smith, \$1,125.
No. 623, "Constitutiones Provin-
ciales et Othonis," by William Lyn-
dewode, Bishop of St. David's, (Lon-
don, 1517), rare, from the J. Ful-
ler Russell sale, with his auto-
graph. Smith, \$1,125.
No. 73, "Les Fleurs du Mal," by
Charles Baudelaire, (Paris, 1857),
bound by Ch. Meunier. Smith, \$975.
No. 179, "Anthropologia," by
Galeazzo Flavio Capella, (Venice,
1533), formerly owned by Jean Gro-
lier, with his autograph. Smith, \$925.
No. 463, "Horae," XV century
French MSS., with arms in gold and
colors of J. J. Charron, Marquis de
Menars. Smith, \$925.
No. 237, "Hyperotomachia Poli-
phili," by Francisco Colonna, (Ven-
ice, 1499), scarce first edition.
J. F. Drake, Inc., \$875.
No. 328, "Pamphili de Euangel-
ica," by Eusebius, (Venice?, 1473),
fine copy of this very rare edition.
Smith, \$860.

The results of the concluding
session, Wed. aft., will be given
in the next issue.

ART BOOK REVIEWS

THE FINE ART OF PHOTOGRAPHY. By
Paul L. Anderson. J. B. Lippin-
cott Co., Phila., Pa. \$3.00.

In his former book, "Pictorial
Photography, Its Principles and
Practice," Mr. Anderson produced a
textbook that furnished technical
information to camera workers, and
in his present work he points out
the underlying principles of art,
in so far as they can be applied
to photography.

A careful reading of this later
book will be convincing proof that
"painting with the camera," is no
longer an idle dream, whatever may
have been the case in the past. In
photography, perhaps more than in
any other art, the power of select-
ion counts and triumphs. The man
who essays photographic work must
have the alphabetic equipment of
technical control if he expects to
succeed. Given this, the problem
of composition, values, suggestions,
landscape work, winter work, illu-
scapes with figures; genres, illus-
trations, architectural work, mar-
ine work, motion-picture work, por-
traiture, and other phases of str-
aight and combined photography, fol-
low in sequence more or less logic-
ally.

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Carles, John F. Harbeson, Charles de Geer. Seven-
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ART EXHIBITION CALENDAR

American Society of Miniature Paint-
ers--The 21st Annual Exhibition.
Arden Galleries, 599 Fifth Ave.
Nov. 24-Dec. 31. Offerings must
be sent Nov. 21 only.

Corcoran Gallery of Art, Washington,
D. C.--Seventh Exhibition of Con-
temporary American Oil Paintings.
Dec. 1919-Jan. 1920. Entries from
Wash. on or before Dec. 1. N. Y.,
Boston and Phila. entries on or
before Nov. 21.

National Academy of Design--Winter
Exhibition. American Fine Arts
Galleries, 215 W 57 St. Dec. 12-
Jan. 11, 1920. Exhibits received
at 214 W 58 St. only on Nov. 24-
25, 9 A. M.-5 P. M.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

American Museum of Natural History,
Central Park, W.--Industrial Art,
with special relation to textiles
and costumes. Nov. 12-30.

American Painters, Sculptors and
Gravers, 647 Fifth Ave.--1st An-
nual Exhibition. To Nov. 22.

Arden Galleries, 599 Fifth Ave.--
21st Annual Exhibition of Amer-
ican Society of Miniature Paint-
ers. Durant Faience. Nov. 24-
Dec. 31.

Ardsley Studios, 110 Columbia Hgts.,
Brooklyn--Lithographs by Fantin-
Latour and Paintings by American
Artists. To Nov. 30.

Arlington Galleries, 274 Madison
Ave.--American Paintings.

Art Alliance of America, 10 E 47 St.
Designs for Wallpapers, Cretonnes,
and Decorative Silks. To Nov. 19.
Babcock Galleries, 19 E 49 St.--
7th Annual Exhibition of The Soc-
iety of the Eclectics. Nov. 21-
Dec. 7.

Brooklyn Museum, Eastern Parkway,
Brooklyn--Memorial Exhibition of
Paintings by Frederic Crownin-
shield. During Nov.

Bush Terminal Sales Building, 130
W 42 St.--Persian Art Work. Nov.
24-Dec. 13.

City Club, 55 W 44 St.--Landscapes
by A. G. Schulman. To Nov. 21.
Daniel Gallery, 2 W 47 St.--Recent
Paintings by Samuel Halpert.
Through Nov.

Duven Bros., 720 Fifth Ave.--Old
Chinese Porcelains. Through Nov.

Ehrich Gallery, 707 Fifth Ave.--
XVIII Century English Paintings.
To Nov. 17. XVIII Century Eng-
lish Portraits. To Nov. 24.

Ferargil Galleries, 607 Fifth Ave.--
American Paintings.

556 Fifth Ave.--XVIII Century Por-
traits. To Nov. 30. Watercolors
by American Artists. Nov. 15-30.

Grolier Club, 47 E 60 St.--XIX Cent-
ury Bookbindings. To Nov. 22.

Macbeth Gallery, 450 Fifth Ave.--
Group of the Younger American
Painters. Nov. 15-29.

Intimate Paintings. To Dec. 6.

Metropolitan Museum, Central Park at
E 82 St.--Open daily from 10 A. M.
to 5 P. M., Saturdays until 10 P.
M., Sundays 1 P. M. to 5 P. M.

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Milch Galleries, 108 W 57 St.--
Works by Childe Hassam in various
media. Upper Gallery, Nov. 17-
Dec. 6. Lower Galleries, Select-
ed Paintings of limited size. An-
nual Holiday Exhibition. Nov. 17-
Dec. 25.

N. Y. Historical Society, 170 Central
Park, W.--Books from the library of
the late Theodore Roosevelt, includ-
ing many association volumes.

N. Y. Public Library, Fifth Ave. &
42 St.--Annual show of prints new-
ly acquired. Print Gallery (Room
321). Illustrated books of the
past four centuries.

N. Y. Watercolor Club and N. Y. Soc-
iety of Painters, 215 W 57 St.--
30th Annual Exhibition and 3rd An-
nual Exhibition. To Nov. 23.

Pen and Brush Club, 134 E 19 St.--
Oil Paintings by Club Members. To
Nov. 24.

Ralston Gallery, 567 Fifth Ave.--
Paintings by Frank De Haven. Nov.
17-29.

Reinhardt Gallery, 565 Fifth Ave.--
Landscape Paintings of a Group of
Six American Artists. Through Nov.
Schultheis & Co., Henry, 425 Fifth
Ave.--Paintings by a Group of Am-
erican Artists.

Touchstone Gallery, 11 W 47 St.--
Oils by Julie Stohr. Nov. 17-
30.

Women's Federation, Church of the
Ascension, 12 W 11 St.--Patriotic
Street Scenes by Childe Hassam
and Sacred Relics from Churches
of Verdun. To Nov. 27.

Zayas, M. de, 549 Fifth Ave.--The
Work of Seven French Painters.
Nov. 17-Dec. 6.

ART AND LITERARY AUCTION SALE CALENDAR

Anderson Galleries, 489 Park Ave.--
The Library of Henry F. De Puy.
Sale days Nov. 17, Aft. and Eve.;
Nov. 18, Aft. and Eve.

128 Whistler Lithographs belong-
ing to Walter H. Jessop of London.
Nov. 20, Eve.

Collection of old and modern Paint-
ings belonging to the George D. Hill-
man, A. M. Mrs. Julia E. Green,
the estate of the late Solomon
Mehrbach and other private collec-
tions. Nov. 21, Eve.

Collection of Americana. Nov. 24,
25 and 26, Afts.

American Art Association, 6 E 23 St.--
The Private Library of the late
Loren Griswold Du Bois of Boston,
Mass. Nov. 17 and 18, Afts. and
Eves.

Notable Library Sets collected by
the late Richard Waln Meirs of
Phila. Nov. 19, Aft. and Eve.

Fifth Ave. Auction Rooms, Inc.,
333-341 Fourth Ave.--The Bullock
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Dutch Colonial Furniture, Silver,
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